

BRIDGET JONES'S DIARY

Music From The Motion Picture
for Piano, Vocal and Guitar

INCLUDES NEW SONGS FROM

GABRIELLE

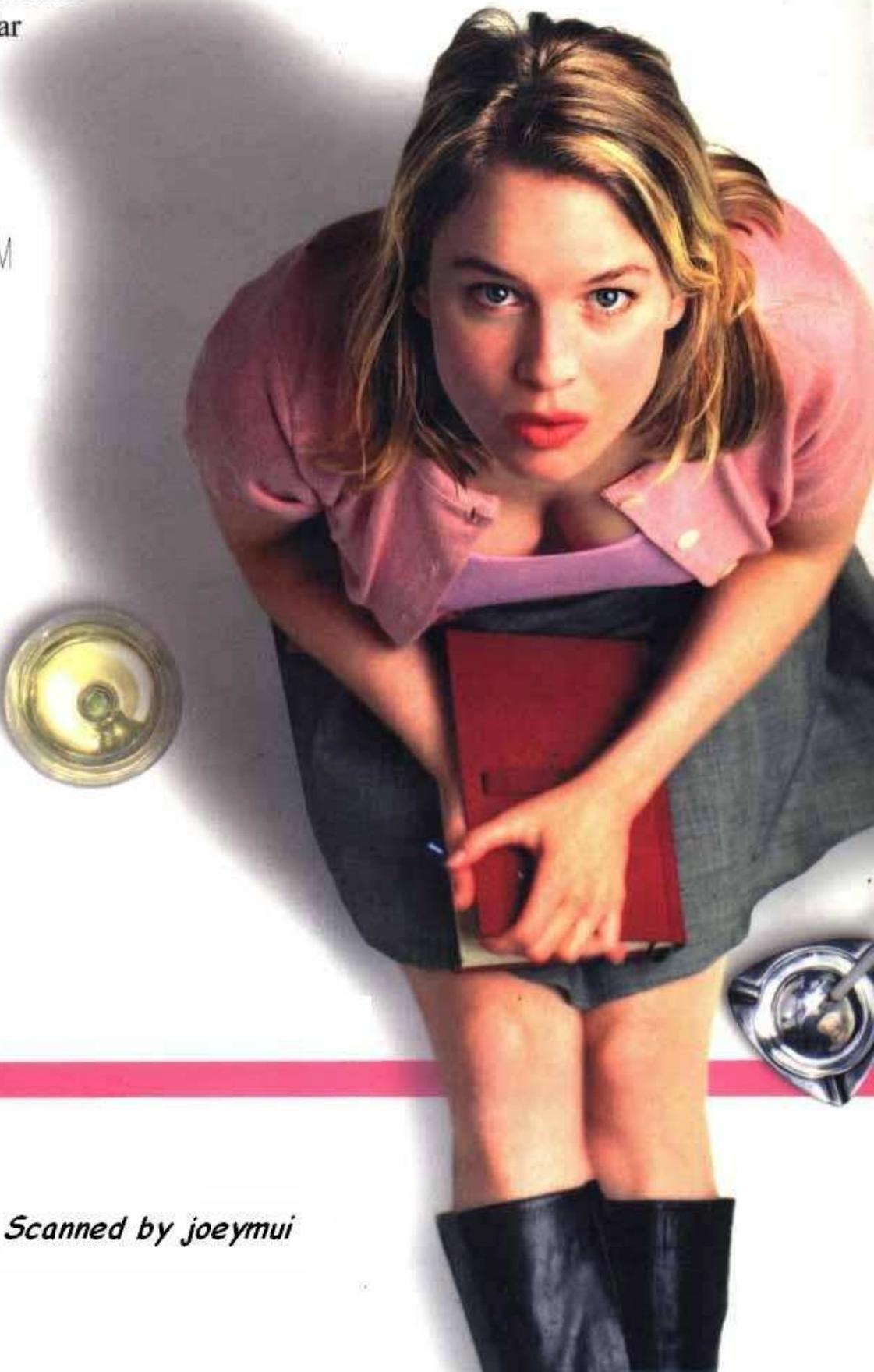
GERI HALLIWELL

ROBBIE WILLIAMS

DINA CARROLL

SHERYL CROW

and many more



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BRIDGET JONES'S DIARY

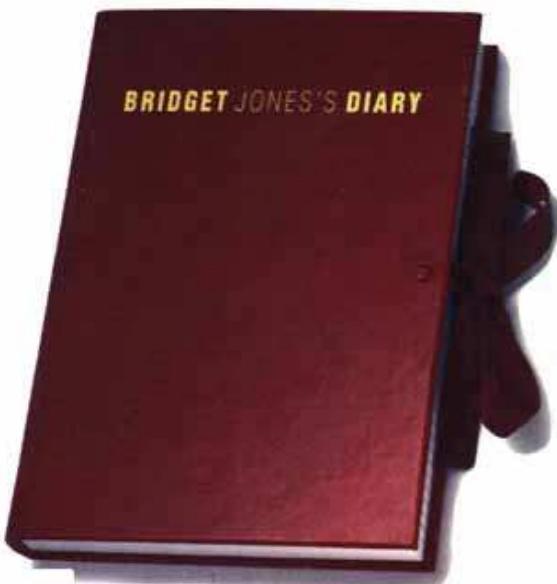
Music From The Motion Picture
for Piano, Vocal and Guitar

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Motion Picture based on the book by Helen Fielding,
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BRIDGET JONES'S DIARY



2001

June

10

Sunday
10.2001 - June 11
Travelling

8.00

- Compilation album available for all occasions. (especially most important romantic situations.)
- Top artists included. (including: Céline Dion, Elton John and many singing type girls & gentlemen.)
- Songs which completely identify with. (v.v. good)

10am

2001

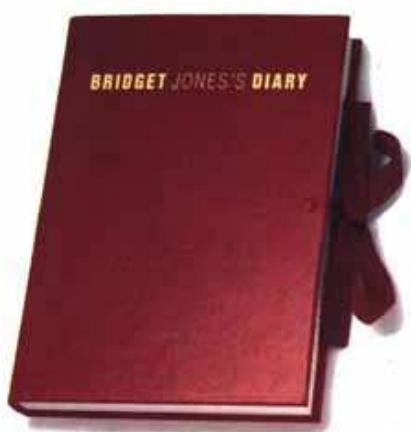
June

11

Monday
10.2001 - June 11
Queen's Birthday Holiday Australia

- Songs which distract me and make me think of good. (v.v. good indeed)
- Songs which remind me never become a smug married.
- Songs which do not completely understand. (but sure writer/composer did at the time)
- Positive thoughts whilst listening to soundtrack - lots. (v.v. good)

10am



Out Of Reach

Words and Music by Gabrielle and Jonathan Shorten

B

G[#]m

F[#]

E

B

G[#]m

1. Knew the size
(2.) was - n't right,
find des - pair,
I was stu -
I could drown

8

8

8

F[#]

E

B

- pid for a while.
if I stay here.
Swept a - way by you
Keep-in' bu - s y ev 'ry day

G[#]m

F[#]

E

and now I feel like a fool.
I know I will be O K.

G[#]m 4 C# E
 So con - fused, my heart's_ bruised, was I ev - er loved -
 8 8 8
 F# B G#m F#
 by you. Out of reach. So far I nev - er had your heart.
 8 8 8 8
 E B G#m
 Out of reach. Could - n't see we were nev -
 8 8 8 8
 F# 1. E 2. E
 er meant_to be. 2. Catch my - self So much hurt,
 8 8 8 8

It's Raining Men

Words and Music by Paul Jabara and Paul Shaffer

♩ = 138


Fm

E♭


D♭

C7sus4

C7


Fm7

Hi, we're your Weather Girls. And have we got news for you. You'd better listen!

Get ready all you lonely girls. And leave those umbrellas at home.

Fm7



Humidity is ris - in', ba - ro-mete-ter's get-tin' low.

C7



Ac - cor - din' to all sour - ces, the

Fm7



street's the place to go. 'Cos to - night for the first

B♭m7



time, just a - bout half past ten, For the

D_b

E_b

- ing wet.

It's rain - ing men.

Hal - le - lu -

jah. It's rain - ing men.

Ev-'ry spe - ci - men.

Tall, blonde,

dark, lean.

Rough and tough— and strong — and mean.

God bless mo-ther na - ture,

she's a sin - single wo - man too.

C7

Fm7

D_b

Bbm7

C7

D_b

E_b

C7

Fm7

She took on the hea - vens, and she did what she had to do.

She fought ev - 'ry an - gel, and re - ar-ranged the sky.

So that each and ev - 'ry wo - man could find-

the per - fect guy.

To Coda ♦

It's rain - ing men.





1.

Hal-le - lu - jah. It's rain - in' men. A - men. It's rain - ing men.

2.

Men.




I feel storm - y wea - ther mov - in' in.





A - bout to be - gin. Hear the

E♭ 
 D♭ 

thun - der don't you lose your head.

C7sus4  C7  C7sus4  C7 
D.%%. al Coda

Rip off the roof— and stay in bed.— Oh!

⊕ Coda C7  Fm7 

Oh, ooh it's rain - ing men. Yeah!! Hu -

Play 3 times

- mi - di - ty is ris - in'.
 - ro - me - ter's get - tin' low
 - cor - ding to all sour - ces.
 Ba -
 Ac -
 The

Fm7

street's the place to go.— 'Cos to - night for the first— time,

Bbm7

C7sus4

C7

C7sus4

just a-bout half past ten. For the first time in his - to - ry,— it's

C7

gon-na start rain - ing men. It's rain - ing men..

D^b

E^b

C7

Fm7

Repeat to fade

Hal-le lu - - jah. It's rain - ing men. A - men. It's rain - ing men..

Have You Met Miss Jones?

Words by Lorenz Hart
Music by Richard Rodgers

Moderately



hap - pened, — I felt it hap - pen. — I was a - wake, — I was - n't blind. — I did - n't

think, — I felt it hap - pen. — now I be - lieve in mat - ter ov - er mind, — and now, you

B^b Gdim7 Fadd9 F9 B^b6 rit. G7 C7sus4 C7

see, we must-n't wait. The near-est mo-ment that we mar-ry is too late!

mp rit. *p* *led.* *

a tempo

F F#dim7 Gm7 C7/G C11 C7 Gm7 C7sus4 C7 F6/C

'Have you met Miss Jones?' Some-one said as we shook hands. She was just Miss

a tempo

Dm7 G7 Gm C7 Gm7 C7 C7**5**9 F F#dim7

Jones to me. Then I said, 'Miss Jones,

Gm7 C7/G C11 C7 Gm7 C7sus4 C7 F6/C Dm7 G7 Gm7 C7

you're a girl who un - der - stands, I'm a man who must be free'

Respect

Words and Music by Otis Redding

Solid 4 beat

The musical score consists of four staves of music. The top staff shows a piano part with a bass line. The second staff shows a guitar part with chords C, F, and C. The third staff shows a piano part with a bass line and a dynamic marking 'f'. The fourth staff shows a piano part with a bass line. The fifth staff shows a guitar part with chords G, F, and G. The sixth staff shows a piano part with a bass line. The seventh staff shows a piano part with a bass line. The eighth staff shows a piano part with a bass line.

Chords and lyrics:

- Chords:** C, F, G, C7
- Lyrics:**
 - What you want ba -by I got. while you gone.
 - I ain't gon-na do you wrong
 - What you need you know I got it. 'cause I don't wan - na.
 - I ain't gon-na do you wrong
 - All I ask - in' is for a lit - tle re - spect, when you come home. Ba -

F C7 F

- by, when you come home, — re - spect.

G F G

I'm out — to give you all my mon - ey, but all I'm ask - in'
Ooh, — your kiss - es, sweeter than hon - ey, but guess — what, —

F G

in re - turn, hon - ey, is to give me
so here's my mon - ey, all I want you to do for me

F C

my pro - per re - spect when you get home. Yeah,
is give me some here when you get home. Yeah,

F C7 F

ba-ba, when you get home.
ba-ba, when you get home.

C7 F

R - E - S - P - E - C - T, find out what it means to me,

C7 F

R - E - S - P - E - C - T, take out T C P,

C7 F

a lit - tle re - respect.

Repeat and Fade

I'm Every Woman

Words and Music by Nickolas Ashford and Valerie Simpson

Slowly

The musical score consists of four staves. The top staff is for the piano, showing a treble clef and a bass clef, with a key signature of one flat. The second staff is for the vocal part, with lyrics. The third staff shows guitar chords. The fourth staff is for the bass guitar.

Chords and Fingerings:

- Top staff (Piano/Vocal): **A♭maj9** (4fr.), **E♭/G** (x), **Cm7** (3fr.).
- Third staff (Guitar): **Fm7**, **Fm7/B♭**, **B♭m7/E♭**, **E♭**, **B♭m7/E♭**, **E♭**, **A♭maj9** (4fr.).
- Bottom staff (Bass): **E♭/G** (x), **Cm7** (3fr.), **Fm7**, **Fm7/B♭**, **B♭m7/E♭**, **E♭**, **B♭m7/E♭**, **E♭**.

Lyrics:

What-ev-er you want, — what-ev-er you
need, — an - y-thing you want done, ba - by, I'll — do it nat - 'ral -

A musical score for guitar and bass. The top section shows a vocal line with lyrics: "ly. 'Cause I'm ev-ery wom-an, it's all in me." Chords indicated are A♭maj9 (4fr.), E♭/G, and Fm9. The middle section continues with "It's all in me," featuring G7, G7+5, and No Chord chords. The bottom section is labeled "Moderate dance beat" and includes a bass line. The lyrics "yeah!" appear at the end of the first section.

N.C.

Fm9

I'm ev - ery wom - an, it's all in me...

Cm7

An - y - thing - you want done, ba - by, I'll do it nat - 'ral - ly...

This musical score page contains three systems of music. The first system starts with a 'N.C.' (No Chord) instruction, followed by a guitar chord diagram for Fm9 with an 'X' on the 3rd string, 3rd fret. The second system begins with a piano/vocal line, followed by a guitar line with wavy lines indicating sustained notes. The third system continues the piano/vocal line and includes lyrics: 'I'm ev - ery wom - an, it's all in me...'. A guitar chord diagram for Cm7 is shown with '3fr.' below it. The fourth system concludes with lyrics: 'An - y - thing - you want done, ba - by, I'll do it nat - 'ral - ly...'. The music is in common time and includes bass and piano parts.

C7+5/E Fm9

I'm ev - ery wom - an, it's all __ in

me... I can read your thoughts right now, ev - ery one from A__ to Z__

I _____

Cm7 Gm7 Fm7 B♭ Cm7 Gm7 Fm7 B♭

3fr. 3fr.

Cm7 3fr. Gm7 3fr. Fm7 Cm7 3fr. Gm7 3fr.
 can cast a spell, of sec-rets you can tell, mix a spe - cial brew,
(See additional lyrics)

Fm7 Bb Cm7 3fr. Gm7 3fr. Fm7
 put fire in - side of you. An - y - time you feel dan - ger or fear, then in - stant-

Ebmaj9 5fr. C7+S/E To Coda Fm9
 ly I will ap - pear - 'cause... I'm ev - ery wom-

an, it's all in me. An - y - thing you want done, ba - by,

I'll do it nat - 'ral - ly.

Cm7 Gm7 Fm7 Bb

Cm7 Gm7 Fm7 Bb 2.Cm7

C7+5/E Fm9

I'm ev - ery wom - an, it's all in

me... I can read your thoughts right now, ev - ery one from A to Z...

Cm7 3fr. Gm7 3fr. Fm7 B♭ Cm7 3fr. Gm7 3fr.

I ain't brag - gin' _____ 'cause I am the one.

You just ask me, oo, it shall be done. And don't both - er.

to com - pare, I've got it.

D.S. (Instrumental) al Coda

Repeat and fade (vocal ad lib)

Coda C7+5/E

I'm ev - ery wom - an,

I'm ev - ery wom - an.

Additional Lyrics

2. I can sense your needs like rain unto the seeds.
I can make a rhyme of confusion in your mind.
And when it comes down to some good old-fashioned love,
I've got it, I've got it, I've got it, got it, baby, 'cause...
(To Chorus)

Don't Get Me Wrong

Words and Music by Chrissie Hynde

Swing semiquavers ($\text{♩} = 102$)



Sheet music for the first section of "Don't Get Me Wrong". The music is in 4/4 time. It features two staves: a treble staff and a bass staff. The treble staff has a C major chord at the beginning, followed by a Am7 chord, and then a Dm7 chord. The bass staff consists of eighth-note patterns. The lyrics "1. Don't get me wrong," are written below the notes.

Dm7



Sheet music for the second section of "Don't Get Me Wrong". The music continues in 4/4 time with the same two staves. The chords remain the same: C major, Am7, and Dm7. The lyrics "if I'm look-ing kind of" are written below the notes.

G5



1. Don't get me wrong,

if I'm look-ing kind of

Sheet music for the third section of "Don't Get Me Wrong". The music continues in 4/4 time with the same two staves. The chords remain the same: C major, Am7, and Dm7. The lyrics "dazzled." are written below the notes.

Am7



Dm7



dazzled.

I see ne-on lights

when-ev-er you walk

Sheet music for the fourth section of "Don't Get Me Wrong". The music continues in 4/4 time with the same two staves. The chords remain the same: C major, Am7, and Dm7. The lyrics "I see ne-on lights when-ev-er you walk" are written below the notes.




 2. Don't get me wrong,
 if I'm act-ing so dis-




 - trac- ted.
 I'm think-ing a-bout the fi - re-works
 that go off when you




 smile.
 Don't get me wrong,
 if I split like light re-





 - frac- ted.
 I'm on-ly off to wan - der
 a-cross a moon-lit







 mile. Once in a while, two people meet,








 seem-ing-ly— for no rea - son, they just pass on the street. Sud-den - ly thun - der,











 show-ers ev - ery-where. Who can ex-plain the thun-der and rain, but there's some-thing in the air. _____




 —




 —

Dm7

G5

1.

C

Am7

2.

3. Don't get me wrong, if I come and go like fashion.

Dm7

I might be great to-mor-row, but hope-less yes-ter-day.

G5

C

Don't get me wrong,

Am7



if I fall in the 'mode of pas - sion'.

It might be un - be-liev-

Dm7



G



Am



- a-ble,

but let's not say_ 'so long'.

Dm7



G



It might just be fan - tas - tic,

don't get_ me

Am



wrong.

Kiss That Girl

Words and Music by Sheryl Crow

$\text{♩} = 103$

Capo 1 N.C.



Sheet music for 'Kiss That Girl' featuring two staves: treble and bass. The key signature is B-flat major (two flats). The tempo is indicated as quarter note = 103. Chords shown above the staff include B-flat major and E-flat 5th. The lyrics for this section are:

1. I woke up this morn - ing with my make - up on.
 2. You're so glad you made it in this dead end town.



Sheet music for 'Kiss That Girl' featuring two staves: treble and bass. The key signature is B-flat major (two flats). The lyrics for this section are:

I been fak-ing it late - ly, but those days are gone.
 Ev-ery - bo-dy's wait - ing for you to come down.



Sheet music for 'Kiss That Girl' featuring two staves: treble and bass. The key signature is B-flat major (two flats). The lyrics for this section are:

I been fak-ing it late - ly, but those days are gone.
 Ev-ery - bo-dy's wait - ing for you to come down.

F B_b
 xoo x xoo x
 xoo x xoo x
 xoo x xoo x

B_bsus4 B_b F
 xoo x xoo x xoo x
 xoo x xoo x xoo x

You look at me and won - der why,____ I got - ta cut these strings
 You're gon - na wake up from____ your dream,____ you're gon - na find some - one____

A_b5 A_bsus2
 xoo x xoo x
 xoo x xoo x

— and learn to fly._____ But the
 — who looks like me._____

E_b B_b E_b
 xx x xx x xx x

B_b5 B_bsus2 B_b
 xoo x 2fr xoo x 2fr xoo x
 xoo x 2fr xoo x 2fr xoo x

B_bsus4 E_b B_b E_b
 xoo x xoo x xoo x xoo x

B_b5 2fr
 xoo x 2fr

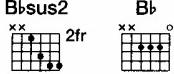
girl is on - ly in____ your mind,____ she's leav - ing ev - ery - thing

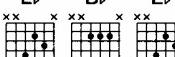
E_b B_b E_b
 xx x xx x xx x

B_b5 B_bsus2 B_b
 xoo x 2fr xoo x 2fr xoo x
 xoo x 2fr xoo x 2fr xoo x

B_bsus4 E_b B_b E_b
 xoo x xoo x xoo x xoo x

B_b5 2fr
 xoo x 2fr

B_bsus2 B_b


 E_b B_b E_b


 B_b5 B_bsus2 B_b


 B_bsus4

— be - hind. She's not the girl that's gon - na make it right,

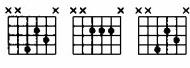
 A_b5 E_bsus2/G

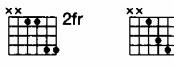

 F5

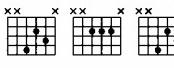
1.
 B_b

sure, you can kiss that girl good - bye.
3
3

B_b
E_b5

2.
 E_b B_b E_b


 B_b5 B_bsus2 B_b B_bsus4


 E_b B_b E_b


 B_b5 2fr

B_bsus2 B_b A_b A_b5/G F5 A_b A_b5/G

Well you could look for - ev - er for some - one like me,
she's just a me - mo-ry.

F5 E_b B_b E_b B_b5 B_bsus2 B_b B_bsus4 E_b B_b E_b B_b5

B_bsus2 B_b A_b5 E_bsus2/G F5 E_b B_b E_b B_b5

So you can kiss the girl good - bye,

repeat ad lib. to fade

B_bsus2 B_b B_bsus4 E_b B_b E_b B_b5 B_bsus2 B_b

kiss that girl good - bye.

Killin' Kind

Words and Music by Shelby Lynne

$\text{♩} = 130$

Capo 2



1. I didn't mean to hurt your feelings, it was so care-less of me.



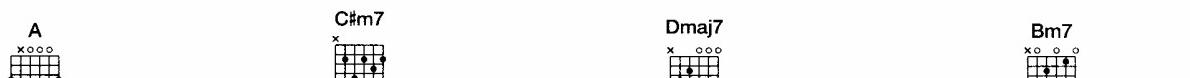
I guess I've gone and done it, it's just a matter of time.



No - thing I can do but tell you I'm sor - ry, and that's the hard-est part

A C#m7 Dmaj7 Bm7 E


And I'd fall____ to piec - es just____ to hold you, the best thing in my____ life.


A C#m7 Dmaj7 Bm7 E


It's just luck____ I get____ to love____ you, you're the one____ thing that's right.


A C#m7 Dmaj7 Bm7 E


You're the light____ in my____ hell's dark - ness. 'Cause your____ love's the kil -


A C#m7 Dmaj7 Bm7 E


- lin' kind,____ your____ love's the kil -


- sures. Ba - by, feels so right my arms ____ won't be of a - ny use at all ____
 if I can't hold____ you. 'Cause your____ love's____ the kil -
 - lin' kind, your____ love's____ the kil -
 - lin' kind. Your____ love's____ the kil -

play eight times

2.

Dmaj7



Bm7



E



A



C#m7



Dmaj7



Bm7



E



(Vocal ad lib.)

Oh yeah.

A musical score for piano/vocal. The top staff is treble clef, G major (two sharps), common time. The bottom staff is bass clef, C major (no sharps or flats). Measures 2-8 show chords corresponding to the guitar chords above: Dmaj7, Bm7, E, A, C#m7, Dmaj7, Bm7, E. The piano part consists of eighth-note patterns.

A



A musical score for piano/vocal. The top staff is treble clef, G major (two sharps), common time. The bottom staff is bass clef, C major (no sharps or flats). Measure 9 shows a single note (A) followed by a rest. The piano part consists of eighth-note patterns.

A musical score for piano/vocal. The top staff is treble clef, G major (two sharps), common time. The bottom staff is bass clef, C major (no sharps or flats). Measures 10-13 show eighth-note patterns. The piano part consists of eighth-note patterns.

repeat to fade

A



C#m



Dmaj7



Bm



E



(Vocal ad lib.)

A musical score for piano/vocal. The top staff is treble clef, G major (two sharps), common time. The bottom staff is bass clef, C major (no sharps or flats). Measures 14-17 show eighth-note patterns. The piano part consists of eighth-note patterns.

Someone Like You

Words and Music by Van Morrison

Swing semiquavers ($\text{♩} = 69$)

Guitar chord diagrams for the first section:

- Bbmaj7
- Dm7
- Gm7
- Ebmaj9
- Bbmaj7
- Dm7
- Gm7
- Ebmaj9

Musical score for the first section, featuring a treble clef, a bass clef, and a key signature of one flat. The music consists of eight measures of swing semiquavers.

Guitar chord diagrams for the second section:

- Bbmaj7
- Dm7
- Gm7
- Ebmaj9

Musical score for the second section, featuring a treble clef, a bass clef, and a key signature of one flat. The music consists of four measures of swing semiquavers.

1. I've been search-ing a long time
2. I've been do - ing some soul search-ing
3. I've been all a - round the world,

Guitar chord diagrams for the third section:

- Bbmaj7
- Dm7
- Gm7
- Ebmaj9
- Bbmaj7
- Dm7

for some - one ex - act - ly like you.
to find out where you're at.
march-ing to the beat of a dif - ferent drum.

I've been travel-ling all a-round
I've been up and down the high -
But just late - ly I've

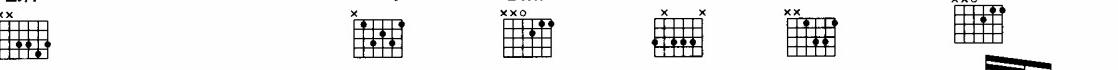
Musical score for the third section, featuring a treble clef, a bass clef, and a key signature of one flat. The music consists of four measures of swing semiquavers.

Gm7 Ebmaj9 Bbmaj7 Dm7 Gm7 Ebmaj9


the world waiting for you to come through.
 way in all kinds of fo - reign lands.
 re-a-lised, ba-by, the best is yet to come. Some-one like
 Some-one like
 Some-one like
 Some-one like

Ebmaj7 1. Dm7 Cm7


you, you make it all worth - while, some-one like you keeps me sa-tis-fied,

Eb/F Bbmaj7 Dm7 Gm7 Ebmaj9 2,3. Dm7


some-one ex-act-ly like you. while, some-one like

Cm7 Eb/F Bbmaj7 Dm7 Gm7 Ebmaj9


to Coda + 3 3 you_ keep me sa-tis - fied. Just like you, ba - by.

D.S. al Coda

 CODA

- fied.

Bbmaj7



Dm7



Gm7



Ebmaj9



Ebmaj7



Some-one like you. you make it all worth -

Dm7



Cm7



Eb/F



- while, —

some-one like you —

keep me sa - tis - fied.

(Just like

Ebmaj7



Dm7



Cm7



Bbmaj7



you)

Some-one ex-act-ly like you. —

some-one, —

mm. —

Not Of This Earth

Tuning for
Guitar boxes

E _b	A _b	D _b	G _b	B _b	E _b
-1	-1	-1	-1	-1	-1

♩ = 88



Words and Music by
Robbie Williams and Guy Chambers

B♭madd4/A♭



A♭maj7



B♭madd4/A♭



A♭maj7



B♭madd4/A♭



N.C.

Aflat**maj7**

1. Not of this (8) earth
(2.) earth,

you've changed pla - ces with the
she came walk - ing down my

Bflat**madd4/A**flat****

sun.
lane.

I know that you're the one,
I've learned to laugh a - gain

Fsharp**maj7**

I love what we've be - come.
like a moth to a flame.

Aflat**maj7**

Not of this
Not of this

Dflat**6add9**

earth,
earth,

I wear you like a shroud.
not sur-prised we're un - a - shamed.

to Coda ♫

I know I'll make you proud,
She's gon - na have to change her name,
you've done your cry - in' now.
they will know that we're the same.

N.C.

She's not of this earth,
She's not of this earth,
and and

I no long - er need to search.
I be - lieve we've seen the worst.
If I ev - er leave this world,

you will have a song to sing so you know what you're worth.

The musical score consists of four staves. The top staff is for the vocal part, featuring lyrics and chords (G6, Fmaj7) with a 3fr (three finger) marking. The second staff is for the piano, showing bass and harmonic notes. The third staff is for the guitar, with chords (Cladd9, Gb, Ab) and a 2fr (two finger) marking. The bottom staff is also for the guitar. Various performance techniques are indicated throughout the score, such as slurs, grace notes, and dynamic markings like p (piano dynamic). The score is set against a background of horizontal lines and dots, likely representing a film strip.

1.

Ab

Abmaj7

N.C.

2. Not of this — (Not of this earth.)

Ab

D♭/E♭

Bet-ter get used to this smile. — (Not of this earth.) — Gon-na be a-round for a while.

C♭

F♯/G♭

(Not of this earth.) — Spent so much time be - ing cursed. — (Not of this

B/A

A

G♯m/B

F♯/B

Almaj7

N.C. **D.S. al Coda**

earth.) — 3. Not of this

 CODA

D♭/E♭

*— (Not of this earth, —**not of this earth, —*

C♭



F♯/G♭

*not of this earth, —**not of this earth. —*

A♭

*Not of this earth, —**not of this earth, —*

repeat to fade

*not of this earth, —**not of this earth.) —*

Can't Take My Eyes Off You

Moderate tempo

F/E^b



Fm(¹5)/E^b



E^b
fr 6

Words and Music by Bob Crewe and Bob Gaudio

F/E^b



Fm(¹5)/E^b



E^b
fr 6

You're just too

E^b
fr 6

good to be true,
way that I stare,

E^bmaj7
fr 6

can't take my eyes off of you
there's noth - ing else to com - pare,

E^b
fr 6

You'd be like
the sight of
heav - en to touch,
you leaves me weak,

I wan - na
there are no

fr ⁴ A^b

hold you so much,
words left to speak,

at long last love has ar - rived,
but if you feel like I feel,

and I thank
please let me

fr ⁴ A^m

1.

E^b

fr ⁶

3

eyes off of you.

Par - don the eyes off of you.

2.</

A^bm A^b A^bm A^b A^bm A^b

E^{b+} E^b E^{b+} E^b E^{b+} E^b

fr⁴ fr⁴ fr⁴ fr⁴ fr⁴ fr⁴

xx oox xx o x xx oox xx o x xx oox xx o x

This block contains two staves. The top staff is for the voice, featuring a treble clef, a key signature of one flat, and a bass clef. The bottom staff is for the guitar, showing chords and strumming patterns. The vocal part consists of eighth-note pairs and sixteenth-note pairs. The guitar part includes fingerstyle markings (fr) and specific chord shapes.

A^bm A^b A^bm A^b A^bm A^b

E^{b+} E^b E^{b+} E^b C7(13) Cm7

fr⁴ fr⁴ fr⁴ fr⁴ fr⁴ fr⁴

xx oox xx o x xx oox xx o x fr⁸ fr⁸

to coda

This block contains two staves. The top staff is for the voice, and the bottom staff is for the guitar. The vocal part continues with eighth-note pairs and sixteenth-note pairs. The guitar part shows fingerstyle patterns and specific chord shapes. The lyrics "I love you" are written below the vocal staff.

I love you

to coda

Fm7

B^b7

E^b

ba - by,— and if it's quite all right,— I need you, ba - by,— to warm the

This block contains two staves. The top staff is for the voice, and the bottom staff is for the guitar. The vocal part features eighth-note pairs and sixteenth-note pairs. The guitar part shows fingerstyle patterns and specific chord shapes (Fm7, B^b7, E^b). The lyrics from the previous measure continue here.

Cm7
 fr⁸ 

 Fm7
 fr⁸ 

 Bb7
 fr⁶ 

Oh pret - ty ba - - - by, — don't bring me down, I pray, — oh pret - ty



Musical score for 'Baby, It's You' featuring vocal and piano parts. The vocal part is in E♭ major, 6/8 time, with lyrics: 'ba - - by— now that I've found you, stay,— and let me love you,— ba —'. The piano part includes chords E♭, Cm7, and Fm7, with fingerings fr 6, fr 8, and fr 8 respectively.

fr³ D9fr⁴ D7fr⁶ B7

D. S. al coda

- by, let me love you. You're just too

D. S. al coda



Coda

fr⁸ Fm7fr⁶ B7fr⁶ E6fr⁸ Cm7

ba - by,— and if it's quite all right, I need you, ba - by,— to warm the lone- ly night, I love you,

fr⁸ Fm7fr⁶ B7fr⁶ E6fr⁸ Cm7

repeat and fade

ba - by—

trust in me—when I say:—

Oh pret - ty

Love

Words and Music by
Rosey and Darryl Swann

$\text{♩} = 94$



Love, I am so dif - ferent,

love, I am so dif - ferent than

1. Love, can I

be loved?

Love, could I ev - er real - ly be loved?

D#m7b5 G#7 C#m F#m

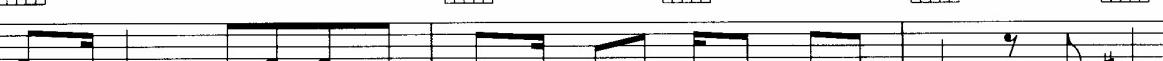

love, I am so dif-ferent than be - fore. Love, I am so dif - fer - ent, —

C#m F#m C#m G#7


love, I am so dif - fer - ent. — 2. Love, — where are you wait-ing? In

C#7 F#m


dark and smo - ky rooms I hear you sing - ing — to me. Love, — let my voice

C#m D#m7b5 G#7 C#m C#7


take you — and the songs we'd make would be so dif-ferent than be - fore. Ooh yes, my

The word is out, the time has come, be - gin a - gain and re-affirm my love.

Life is strong with arms so long, it's stretch-ing out to ev - ery-one. And no-thing re - pla-ces lived out space,

this what I want-ed, this is what I made. Ev-ery lit-tle thing gon-na be al-right, one day, soul mate, you'll be mine.

3. Love, this time you won't mis - take me, I'm read - y, love, for you to

Dreamsome

Words and Music by
Shelby Lynne, Dorothy Overstreet and Jay Joyce

$\text{♩} = 90$




1. In the dark
2. Make it mine,
3. Turned a-way,

I can hear
tak-en time,
blu-er shade,

you whis - per.
for - got - ten.
when the sun comes.

Tacet 1st time



Sha-dows still
Speak for me
peace-ful time,

move a - cross
si - lent - ly
cease your mind,

the dis - tance.
sur-ren - der.
and dream-some.

Tacet 1st time

G  F  G  F 

 What did you say? — It's o - - kay, — mm. —

Cmaj7  Dm7  Em7 

 Did you miss me? Did you miss me?

1. Fmaj7 

 to Coda ♫

2. Fmaj7  Em7  Dm7 

 You know at times I won-dered if you ev-er thought

Em7  Fmaj7  Cmaj7 

 of me, and I won-dered if you want-ed to be free like me, and I

Stop, Look, Listen (To Your Heart)

**Words and Music by
Thom Bell and Linda Creed**

$\text{♩} = 83$

Capo 1

Bbm7 Fm7 Gbmaj7 Fm7 Elm9 Gb/Ab Bbm7 Fm7

Capo 1

Oh, _____ lo, lo, lo oooh, lo _____

A musical score for two staves. The top staff is in treble clef, B-flat major (three flats), and 4/4 time. It shows a bassoon line with eighth-note chords and a piano line with sixteenth-note chords. The bottom staff is in bass clef, B-flat major (three flats), and 4/4 time. It shows a bassoon line with quarter notes and a piano line with eighth-note chords.

A musical score for a vocal part. The key signature is B-flat major (two flats). The vocal line consists of a series of eighth-note patterns, followed by a sustained note, another eighth-note pattern, and a sustained note. The lyrics "wo," and "oooh." are written below the staff.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in B-flat major (two flats) and common time. Measure 11 starts with a sixteenth-note chord in the treble staff, followed by eighth-note pairs and a sixteenth-note chord. The bass staff has eighth-note pairs. Measure 12 begins with a sixteenth-note chord in the treble staff, followed by eighth-note pairs and a sixteenth-note chord. The bass staff has eighth-note pairs.

1. You're a lone all the time, does it ev - er puz - zle you, have you asked
2. Though you try, you can't hide, all the things you real - ly feel, this time de -

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of three flats. The bottom staff uses a bass clef and has a key signature of one flat. Measure 11 begins with a repeat sign. The right hand plays eighth-note patterns, while the left hand provides harmonic support. Measure 12 continues with similar patterns, maintaining the rhythmic and harmonic flow established in measure 11.

Fm7 Cm7 Bbm7 Cm7/Bb Bbm7 Eb11

why - cide you seem to fall in love and out a - gain, _____ do you real - ly there's no shame in

Abmaj7 F#dim7 Bbm7

ev - er love, or just pre - tend? Oh ba - by, why fool your - self, _____
shar - ing love you feel with - in. So jump right in, _____

Gm7b5 C7 Fm7 Ab11 Bbm7 Fm7

don't be a - afraid to help your-self. It's ne-ver too late, too late to stop, look,
head ov - er heels and fall right in.

Gbmaj7 Fm7 Ebm9 Gb/Ab Bbm7 Fm7 Gbmaj7 Fm7 Ebm9 Gb/Ab

lis-ten to your heart, hear what it's say-ing. Stop, look, lis-ten to your heart, hear what it's say-ing,

D_bmaj7 A_b11 B_bmaj7 B_bm7 Fm7

love, love, love.

G_bmaj7 Fm7 E_bm9 G_b/Ab Bm7 F#m7 Gmaj7 F#m7 Em9 G/A

Bm7 F#m7 3fr Gmaj7 F#m7 3fr Em9 G/A

Stop right now and lis - ten to your heart.
Stop, look,

lis - ten to your heart, hear what it's say - ing.

Bm7 F#m7 3fr Gmaj7 F#m7 3fr Em9 G/A

repeat ad lib. to fade

Bm7 F#m7 3fr Gmaj7 F#m7 3fr Em9 G/A

Can't you see that it's not too late?
Stop, look,

lis - ten to your heart, hear what it's say - ing.

All By Myself

Slowly ♩ = 58

Verse:



Words and Music by Eric Carmen and Sergei Rachmaninoff

When I was young I ne-ver need-ed an - y-one, —

A9/G



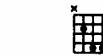
F#7sus4



F#7



Bm Dm



Aadd9/C#



Bm7b5 E/G#



and mak-ing love was just_ for fun. —

Those days are gone. —

Liv - in' a - lone,-
Hard to be sure,-

I think of all the friends I've known,-
some-times I feel so in - se - cure, —

Em/G



F#7sus4



F#7#5



Bm



Dm



Dm6



73

but when I dial the tele - phone,
and love so dis - tant and ob - scure,

no - bo - dy's home.
re - mains the cure.

rit.

Chorus:
a tempo

Aadd9/C#



F#7sus4



F#7



B7



Dm/E



E7sus4



E7



A



All by my - self,-

rit.

C#m7



Em/G



F#7sus4



F#7



Bm



Dm/F



E7



— don't wan-na be all by my - self an - y-more.

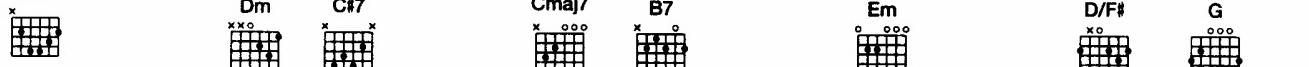
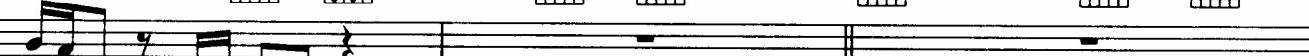


All by my - self,

don't wan-na be

all by my - self

Freely (♩ = 108)

Bm Dm C7



an-y - more.

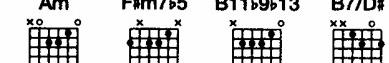
rit.

accel.

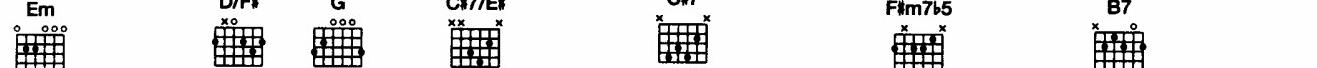
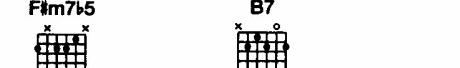
Am F#m7b5 B11b9b13 B7/D#

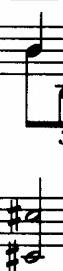



D/F# G


Am F#m7b5 B11b9b13 B7/D#




Em D/F# G C7/E# C7





F#m7b5


B7


Slowly ♩ = 58

Em7b5 A7


rit.

A


rit.

Dm6/A



When I was young I ne - ver need - ed an - y - one, —

A9/G



F#7sus4



F#7



Bm



Dm6



and mak-ing love was just for fun. —

Those days are gone.

rit.



a tempo



4fr

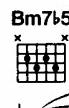
All by my - self, —

don't wan-na be

rit.



Bm



all by my - self an - y - more. —

slide

D_b **Fm7**

Abm/C_b **B_b7sus4** **B_b7** **E_bm** **F_#m** **A** **B**

8vb

All by my - self, don't wan - na live,

repeat ad lib. and fade
A_b7

Abm/C_b **B_b7sus4** **B_b7** **E_bm** **F_#m/A** **4fr**

oh.

8vb

It's Only A Diary

Music by Patrick Doyle

L. = 45

Chords: Cmaj7, Fmaj7, Cmaj7, Fmaj7, Cmaj7

Piano dynamics: *mp*

Chords: Fmaj7, Dm/F, Em/F, F, G/F, Am/F, Bdim/F, C/F, Dm/F

Chords: Cmaj7, Dm/F, Em/F, Em/F, F, G/F, N.C., C5, C5/B

Piano dynamics: *mf*, *tr*, *tr*, *mp*

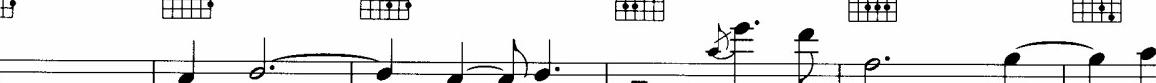
C5/A
 N.C. (play bass line)

Chord: C5/A

A musical score for piano and guitar. The top staff shows a treble clef piano part with a basso continuo line below it. The bottom staff shows a guitar part with chord diagrams above the staff. The score consists of eight measures. The chords are: C, Em, F, G, C, Em, G, C. The key signature changes from no sharps or flats to one sharp (F major) at the end of the piece.

J = 86

F F6 F F B♭ F/A


4/4 4/4 4/4 4/4 4/4 4/4
mp


a tempo

A musical score for piano and guitar. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The score consists of five measures. Measure 1: The piano has a bass note (G) and a treble note (A). The guitar chord is F. Measures 2-5: The piano bass notes are G, D, G, and D respectively. The guitar chords are F, Bb6, F/A, and Bb. The vocal line consists of eighth-note patterns: (D, E), (F, G), (E, F), (G, A), (F, G), (A, B), (G, A), (B, C).

Dm


 Dm/C


 B♭

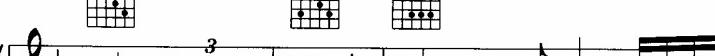

 Am7

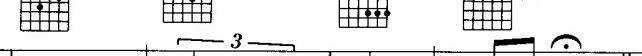

 Dm7


 B♭6


 C6

 5fr




$\text{♩.} = 85$

Chords:

- Cm
- G7
- Cm
- G7
- Cm
- Fm
- Cm6
- G
- Cm6
- Fm
- Cm
- Cm(maj7)
- Cm7
- Cm6
- Fm
- G7
- Cm
- Cm(maj7)
- Cm7
- Cm6
- Fm
- G7
- Cm
- Cm(maj7)
- Cm7
- Cm6

Piano Dynamics:

- mp
- mf
- p

Musical score for piano and guitar. The piano part features a bass line with eighth-note patterns and a treble line with sustained notes and grace notes. The guitar part shows chord diagrams above the staff: G (xooo), Em7 (xxoo), Am7 (xoo o o), Dm11 (xxoo), Em/G (xoooo), and G7 (xoooo) with a 3fr (three finger roll) instruction.

C

G7

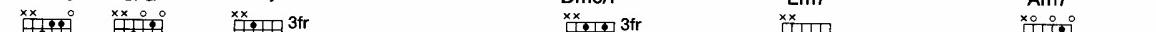
Em7

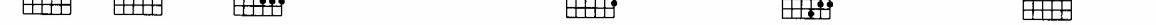
Am7

mp

3 3

Musical score for guitar and piano. The score consists of two staves. The top staff is for the guitar, showing chords and fingerings: Dm11 (xxo), F/G (x), G7 (x) 3fr, Em (○ o o o), Am7 (xo o o), Dm (xxo), and E7 (○ o o). The bottom staff is for the piano, showing a bass line with notes and rests.

F/A G#aug C/G Fmaj7 Dm6/F Em7 Am7




Dm7 Fm/Ab Fdim/Ab Fm(maj7)/Ab Fm6/Ab F/A G#aug C/G Fmaj7

Dm F/G G7 C G7

Em7 Am7 Dm11 Em/G G7 C

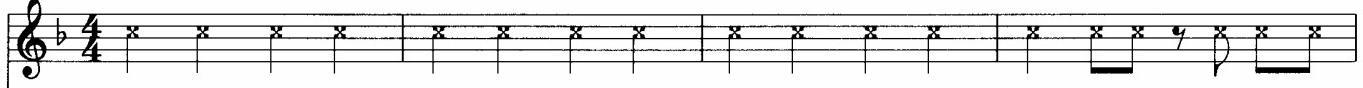
G7 3fr Em7 3fr Am7 F

C

Pretender Got My Heart

Words and Music by James Hogarth,
Karen Poole, Michelle Poole and Terence Martin

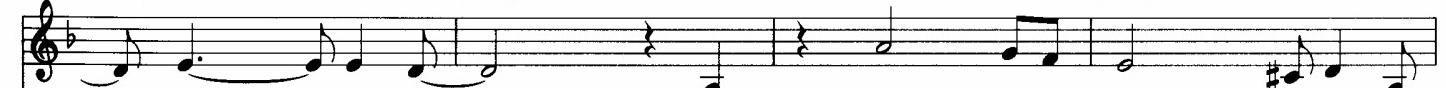
$\text{♩} = 97$



Thought the heart was worth some - thing, I just sold mine to some - bo - dy for no - thing.



Thought the heart was worth some - thing, I ... 1. Love was a game
2. Love can be strange and you__ when you're



— won____ too fast,____ yeah. Love was a pain
— op - en and na - ive, yeah. Love got a hold, kil-ler that
got a gun

B_b F A₇ D_m

And now all I have _____ is what you for - got _____ and it's all be-cause of you, babe.

G_{m7} F A₇

3fr

And all that my heart__ needs now_ is a rest - ing place if__ it's not too

D_m A₇ D_m

late.____ ooh,_____ ooh,_____ ooh._____ (Pre-tend-er)
Ooh, ooh, ooh, ooh,_____

A₇ D_m C

Ooh, ooh, ooh, ooh,_____ ooh,_____ ooh.

Dm

A7


lead vocal ad lib.

Ooh, ooh, — ooh, ooh, — ooh, — ooh, —

(The bass line consists of eighth-note patterns on the B and G strings.)

The musical score consists of three staves. The top staff shows a vocal line with lyrics: "ooh. _____ (Pre-tend - er) Ooh, ooh, ooh, ooh, ooh, ooh, _____. The middle staff shows a guitar part with chords B7, Dm, G7, and A7. The bottom staff shows a bass line. The key signature is one flat, and the time signature is common time.

1-3.

Dm

C

4.

Dm

ooh, _____

ooh.

ooh.

oooh,

oooh.

oooh.

Ring, Ring, Ring

Words and Music by Aaron Soul,
Anthony Briscoe and Mohammed Jeilan



 N.C. 2nd time: N.C.

1st time: One to one,
 Er-ic - sson,

1. bat-tery done.

2. -

N.C.

1. My ba-by, I'm sor - ry, _ when we were
 2. My ba-by, I pro - mise when we are


 last face to face— there was some ten - sion up in place.
 next face to face— I'll pay at - ten tion to your style and your grace.

Girl, I didn't mean to flip, tried to hold it down and get a grip,
 You know I can keep it tight, I'll be right there right by your side,
 tem-pera-ture was ris - ing
 a - ny-thing you want, girl, ev-ery -

up on a case.. As I left_ the scene I said some things I did - n't mean, I had some
 - thing to your taste. I know as I left_ the scene I said some things I did - n't mean, I had some

beef to__ re-lease_ in-stead of hold-ing out_ a peace. As I got home I thought of__ it
 beef to__ re-lease_ in-stead of hold-ing out_ a peace. Now I'm sing-ing this song to__ this

once or__ twice, some things I said, ba - by, just weren't nice._
 me - lo - dy,__ hop - ing my phone sings its ring, ring, ring, ring,

1st time only



When-ev-er I call you now it seems like you're not home,
are you with some-bo - dy else or



are you a lone?

Why don't you call me like I wish you would, like I



think you should?

That's why I'm sit - ting here lis - ten-ing.

Ring, ring, ring, my



cell - phone's not ring-ing, I real - ly want you to call me, why don't you call me like I wish you would?







Ring, ring, ring, your cell - phone keeps ring-ing, What is wrong with your phone line when I'm





ring-ing to see_ if you're feel - ing fine? Ring, ring, ring, my cell - phone's not ring - ing,





Now you got_ me won-der-ing, now you got_ me pa-nick-ing. Ring, ring, ring, your




Fine

cell - phone keeps ring - ing, girl, you got_ me think-ing 'bout the things I would say_ yeah.

N.C.

A musical score for two voices. The top staff is in treble clef, B-flat major, and 4/4 time. It features a vocal line with eighth-note chords and lyrics: "Oh I the ar - ti - cle done, but I'm reach - ing for my one - to - one. With a". The bottom staff is in bass clef, B-flat major, and 4/4 time. It provides harmonic support with sustained notes and eighth-note chords.

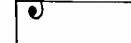
A musical score for two voices and piano. The top staff shows a vocal line in G clef with a key signature of five flats. The lyrics are: "one - to - one_ a with a Er - ic - sson, said a wha' ya gon-na do when the bat - tery done? So I". The bottom staff shows a piano part with bass and treble clefs, featuring eighth-note patterns.

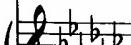

Ebm

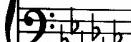
Bb7

Bb7

put it on char - ger, wait for it, — sit home and wait for the Mer - cu - ry — un - til me





A musical score for a vocal and piano piece. The top staff shows a treble clef, a key signature of four flats, and a 4/4 time signature. It features three chords: A♭m7 (with x marks at 4th and 5th strings), A♭m7 (with x marks at 4th and 5th strings), and B♭7 (with x marks at 3rd, 4th, and 5th strings). The lyrics are: 'ceive a call— from my girl - ie, ooh twelve o' - clock, I don't hear from she.' The bottom staff shows a bass clef, a key signature of four flats, and a 4/4 time signature. It includes a bass line and two measures of rests.

Abm7

Abm7

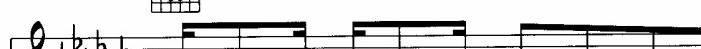
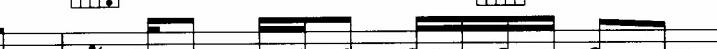
Bb7

Bb7

All be-cause I left that scene, that scene,
 all be-cause I said t'ings that I did-n't mean.





 Why can't you pick up the phone and call me? I know what I said was-n't ve - ry nice, see.


A♭m7
 $\times \bullet \bullet \times$ 4fr


A♭m7
 $\times \bullet \bullet \times$ 4fr


B♭7♯5sus4
 $\times \bullet \bullet \times$ 6fr

But ba - by, I'm sor - ry, if you could just for - give me.



She's watch - ing her call - er I. D. and she's



watch - ing to see if it's me who is call - ing. She



won't ring me to tell me we're cool and I'm



sit - ting here wait - ing for her like a fool. Some - one



should tell her she should watch her back, 'cause I



N.C.

might find a - no - ther to scratch my back. But in



the mean - time I am still wait - ing for my



D.S. al Fine

phone to start sing - ing and ring, ring, ring, ring, ring,

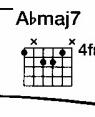
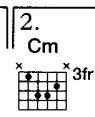
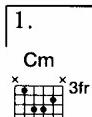
Woman Trouble

Words and Music by Robbie Craig,
Mark Hill, Pete Devreaux and Craig David

Swing semiquavers ($\text{♩} = 130$)



Bub-bl-ing from the left, yes we're bub-bl-ing from the right, Craig Da - vid and Rob-bie



Craig bub-bl-e all night.

This is hell, _____ we
Craig bub-bl-e all night.



do Wo - man trou - ble, wo - man trou - ble, wo - man trou -

A♭maj7 G7 Cm Fm A♭maj7 G7

Cm Fm A♭maj7 G7 Cm Fm

A♭maj7 G7 Cm Fm A♭maj7 G7

A musical score for a guitar part. The top half shows six chords with their corresponding fingerings: Cm (x 3fr), Fm (xx), Abmaj7 (x x 4fr), G7 (x x), Cm (x x 3fr), and Fm (xx). The bottom half shows a guitar neck with six strings and six frets, with black dots indicating where to press down. Below the neck, the lyrics are written in a stylized font: 'mo-tion-ally dumb-found-ed' followed by a bar line, then 'to think you've near-ly won your game,' followed by another bar line, and finally 'oh yeah.' The music is in 4/4 time with a key signature of one flat.

A musical score for piano, showing two staves. The top staff is treble clef, B-flat key signature, and the bottom staff is bass clef, B-flat key signature. Measure 11 starts with a half note in the treble staff followed by a half note in the bass staff. Measure 12 starts with a half note in the treble staff followed by a half note in the bass staff.

1. You said that I _____ have _____ been gone _____ too long.
2. You say you had a girl _____ with prob - lems, tell

(small notes R.H.)
Omit 1st time

The musical score consists of two staves. The top staff is in treble clef and has two measures of rests. The bottom staff is in bass clef and shows a repeating pattern of sixteenth notes. The instruction "(small notes R.H.)" is placed above the first measure, and "Omit 1st time" is placed below it.

me.

Don't try to tell me that I

Did it lead to heart - ache and con-fu -

Omit 1st time

Musical score for 'Tally Ho' featuring a treble clef, a key signature of one flat, and a time signature of common time. The vocal line includes lyrics such as 'was wrong.', '(Re - miss)', 'To - tal - ly _____ bro -', 'sion?', '(Re - miss)', 'Did you wake up in tears,'.

A musical score for piano. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with a key signature of one flat. There are three short horizontal dashes above the treble staff. In the bass staff, there is a note with a vertical stem and a horizontal bar through it, followed by a dashed line and a fermata. The music consists of eighth-note patterns in both staves.

- ken me, — God, the hurt in my face.
 not know-ing where you are?

Now I know the on - ly thing to do is to give my - self some space.
 Did you get it in the end like I did, like I

Chords: A♭maj7 (x x 4fr), G7 (x x), Cm (x x 3fr), Fm (x x)

I bet she ne - ver told you ev - ery-thing that drift-ed through her
 did?

Chords: A♭maj7 (x x 4fr), G7 (x x), Cm (x x 3fr), Fm (x x)

mind, all the se - cret thoughts. Oh well I bet you ne - ver caught

Chords: A♭maj7 (x x 4fr), G7 (x x)

Cm Fm Abmaj7 G7 Cm Fm

 her slid-ing with a - no - ther man such as I did, no, no.

 Abmaj7 G7 Cm Fm Abmaj7 G7

 I hate to see the way the fin - ger points at me, I'm at fault, I don't think

Cm Fm Abmaj7 G7 Cm Fm

 so. Af - ter all is said and done girl, you know you had your

Abmaj7 G7 Cm Fm Abmaj7 G7

 fun, why don't you leave it there? I feel fan - tas-tic, bom-bas - tic, ec - sta - tic -

Cm  Fm  Abmaj7  G7  Cm  Fm 

 - ally a-stound - ed, how a girl can real - ly lose her brain. I feel sur -

Abmaj7  G7  Cm  Fm  Abmaj7  G7 

 - round-ed, con - found - ed, e - mo-tion-al - ly dumb-found - ed to think you'd near - ly won your game.

Cm  Fm  Abmaj7  G7  Cm  Fm 

 I feel fan - tas - tic, bom-bas - tic, 'sta-tic - ally dumb-found - ed how a

Abmaj7  G7  Cm  Fm  Abmaj7  G7 

 girl can real - ly lose her brain. I feel sur - round - ed, con-found - ed,

Cm Fm Abmaj7 G7 Cm Fm

'mo-tion-al-ly dumb-found-ed, to think you've near-ly won_ your game, _____ oh___ yeah.

Abmaj7 G7 Cm Fm 1. Abmaj7 G7

Bub-bl-ing from the left, yes we're bub-bl-ing from the right, Craig Da - vid____ and Rob-bie

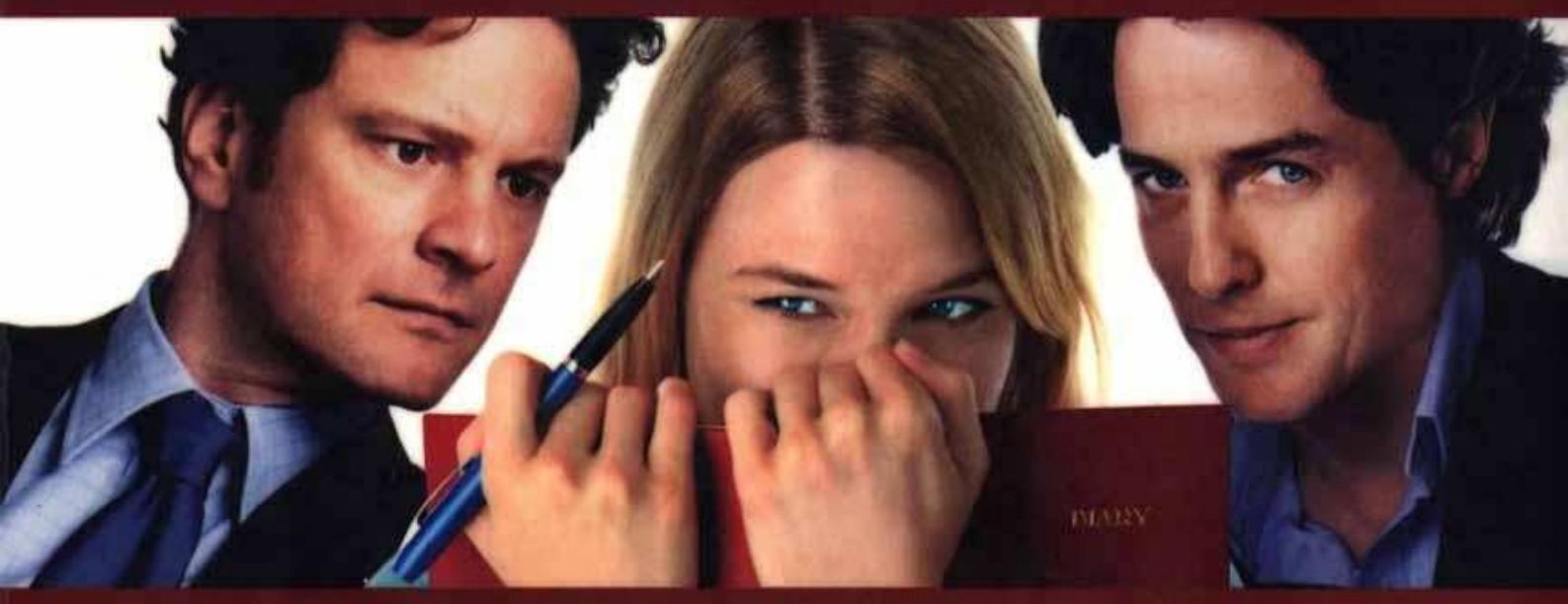
Cm Fm 2.
N.C.

Craig bub-ble all____ night. Craig Da - vid____ and Rob-bie Craig bub-ble all____ night.____

BRIDGET JONES'S DIARY

GABRIELLE Out Of Reach
ARETHA FRANKLIN Respect
GERI HALLIWELL It's Raining Men
ROBBIE WILLIAMS Have You Met Miss Jones?
CHAKA KHAN I'm Every Woman
PRETENDERS Don't Get Me Wrong
SHERYL CROW Kiss That Girl
SHELBY LYNNE Killin' Kind
DINA CARROLL Someone Like You
ROBBIE WILLIAMS Not Of This Earth

ANDY WILLIAMS Can't Take My Eyes Off You
ROSEY Love
DIANA ROSS & MARVIN GAYE Stop, Look, Listen (To Your Heart)
SHELBY LYNNE Dreamsome
PATRICK DOYLE It's Only A Diary
ALISHA'S ATTIC Pretender Got My Heart
JAMIE O'NEAL All By Myself
ARTFUL DODGER & ROBBIE CRAIG FEAT. CRAIG DAVID Woman Trouble
AARON SOUL Ring, Ring, Ring



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